1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

574 576 food is served. If the visitor mentions the death of some relative, the women start to wail (Ambrosetti, 1895, p. 321).

ESTHETIC AND RECREATIONAL ACTIVITIES

534 **Musical instruments.**—Most information on *Caingang* musical instruments comes from Maniser (1934). The trumpets (fig. 59, *f*) have a bell made of a thick section of bamboo and the blow hole on the side, a rare feature in South America. The bell of some trumpets is made of the involucres of the coqueiro or gerivá palm (*Cocos botryophora*) (Teschauer, 1929, p. 348; Debret, 1940, pl. 11).

The clarinets are of the idioglotal type, that is, the tongue is split from the reed mouthpiece. The bell is either a gourd or a cowhorn. The *Caingang* also have an instrument which Izikowitz (1935, p. 254) calls "slit-valve." According to Maniser (1934, p. 312), it consists of a reed tube, closed at one end and crushed at the middle so that it bursts into longitudinal slits.

In playing this instrument, an air current blown through the open end passes out through the slits thereby causing these to vibrate and produce a tone.

Similar instruments were used by the *Bororo* and the *Paressí-Cabixi*.

The *Caingang* are among the few South American Indians who play the nose flute. This flute, about 3 feet (1 m.) long, has two stops at the distal end and one at the proximal end; the blow hole is in the septum of the reed, which has been left in place (fig. 59, *e*). Another flute, reproduced by Izikowitz (1935, p. 299, figs. *a*, *g*) has the same number of stops but is blown sidewise (transverse flute). It is possible that the latter type is also blown with the nose. The specimen is decorated with a basketry cover.

The *Caingang* also play the notched flute (quena) with four stops. They do not seem to have known the panpipes, though Izikowitz (1935, p. 406) attributes it to them on very flimsy evidence. This instrument does not occur in the whole area, and its presence among the *Caingang* would constitute an inexplicable anomaly.

The rhythms of dances and songs are beaten with the gourd rattle and the stamping tube. The handle of the rattle is often trimmed with bark strips and feather tufts; the gourd itself is covered with engraved designs.

● 583 **Songs.**—The words of songs, generally improvised, refer to events taking place around the singers or allude to past wars, hunting, and other economic activities. Sometimes a singer enumerates his grievances against a fellow tribesman, an action regarded as a challenge. The chants of the *Aweikoma-Caingang* are a succession of meaningless syllables often sung on one note. These Indians seldom sing in unison.

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

Lances

411 The blade of this astonishing weapon is made from a single piece of iron that is worked by heating for days in the flames, pounding with stones, and then filing to razor sharpness.[14] The blade of the lance illustrated is 15⅛ inches from the tip to the bottom of the central flange, the actual usable length 12½ inches, 3½ inches at the widest point, sweeping gracefully in to a width of 2⅜ inches at the narrowest point. This was the only lance left among the Kaingáng when I came there; so it is impossible to make any general statements about the size of the blade; but I have been told that this is by no means one of the largest. Many, of course, must have been smaller, for the size of the blade depended on the size of the piece of iron obtained.

The peculiar shape of the blade might suggest that the Kaingáng lance was used principally for striking and not for stabbing. From stories it appears that the lance was used more often to strike than to stab, though stabbing was quite frequent. Nevertheless when we realize that the iron arrow heads were exactly the same shape as the lance heads it becomes clear that the shape of the lance blade was not determined by the fact that it was used more for striking than for stabbing. Obviously the drive of an arrow is always head on. The real reason that the lance was used more for striking than for stabbing was because the lance is a development of the club. The handle of the lance is exactly the same shape as a club,[15] except for the fact that the lance tapers toward the notch where the blade is inserted. The lance is grasped in the same way as the club. Kaingáng lance heads have had the same shape stages as the arrows.

Curiously enough, the lances were the weapons least used by the Kaingáng. One would imagine that these lances would be ideal for slaughtering Brazilians, but the Kaingáng always left them at home when they went raiding. They preferred to cut clubs from hard woods just before attacking and to throw them away when they were finished. Sometimes they simply used their bows as clubs, but this involved danger of breakage. The Kaingáng say that they left the lances at home so that the women could use them to kill tapirs while they were gone.

The use of the lance *par excellence* was for murdering vendetta enemies. Most of the massacres were accomplished with lances. The Kaingáng beat time with their lances while they sang at the festas, so that they were fully prepared to turn upon their enemies suddenly and slaughter them.

In general the technique of making the blades is the same as for the iron arrow heads except that more than one man is needed. The heating and

[14] With a file stolen from the Brazilians.

[15] I.e. four-cornered; lozenge shaped in cross-section.

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

his back, and begins to walk back and forth across the circle singing. Then he and the rest of the men stop and shout, "This is your [the infant's] making," followed by: 852 804

kili about twelve times; and then *lililikilikilikililikololo changa changai yetyetyetkokoko.*[49] [533]

Vomblé said that the cries were in imitation of the cry of Water's Talking, a water-dwelling supernatural monster. Since, however, the water monster has no part in the extremely scanty ideology of this ceremony, I regard this explanation as very dubious.

Following the baby's "making" they play the game of *kavigu*, with soft bags[50] made of the inner bark of the embira tree and stuffed with tree hair. The bags are supposed to be thrown back and forth between the parents and the children's *kókli* and *mbé*, but everyone joins in the fun of tossing the bags high in the air across the dance ground and catching them when they are thrown back. Meanwhile the people shout: "Come here! Catch my animal";[51] and *kavi kavi kavi* or *sé sé sé*[52] or *tektektek*.[53] 852 524

When the beer is gone the camp breaks up.

Although the Kaingáng do not say so, it is clear that the ceremonies of *pényé* and *waichédo* have the purpose of giving the child a ceremonial father and mother. The *kókli* or the *mbé* are usually brothers or sisters of the mother. They perform the first formal act after the child is born by putting the umbilical cord, the symbol of its birth, in the water; and at last they "make the child" at the ceremony of baby-blackening. On this occasion they receive presents along with the other affinal relatives of the parents, but they are especially rewarded for their services in the lip-piercing. 852 608 846

[49] Instead of these syllables they might also shout the following: *chai* (about 12 times); *yo* (about 4 times); *chai yoyoyoyo o hololo hololo hoho* (about 6 times); *tivi* (about 12 times), followed by *tivivi tivivivivi ner* (about 5 times); *ho* (about 4 times); *tivi* (about a dozen times); *tivivi tivivivi ho* (4 times).

[50] These are plaited especially for the occasion and then thrown away.

[51] "Probably the first ones to come up [in the very beginning of things] referred to these as owned animals [*nung*]. The long bags are men and the short ones women. They are called his wives."

[52] Vomblé said that this was the cry of the dot people, who were imitating the small hawk called *sisé*.

[53] The same informant said that this was the cry of the circle people.

[p. 198 is blank]

Appendix IV

Songs[1]

533 With the exception of the rare curing songs and the funeral song recorded in Appendix II, all Kaingáng songs are completely made up of meaningless syllables. But their meaninglessness is of a peculiar character, for often the syllables themselves have meaning in an absolute sense; that is to say, they exist in the Kaingáng language as meaningful elements, though in the songs their arrangement and sequence is such that no meaning is derivable from them. It is as if we were to make a song in English of the syllables *so, sigh, fly, me,* and so on. There are words in our language which have the same phonetic structure as these syllables, but if I make up a song of these words alone, in the sequence given, it is obvious that they have meaning only if we insist on a very arbitrary definition of the word "meaning." My informant Vomblé, however, was not beyond arguing that the songs he sang did "mean" something. Perhaps it was his desire to make the Kaingáng songs seem like the Brazilians' songs; perhaps it was his imaginative mind that prompted him. His interpretations are given in complete indifference to the syntactic and even the phonetic structure of his language, but they are always prefixed by the expression *sĝuayangĺá*, "probably," which indicates that he is speculating as to their meaning. The proper thing to do, of course, would have been to ask him to interpret the same song a month or so after recording in order to see whether his interpretation varied. I feel sure that the results would have shown considerable variation. Unfortunately time did not permit this.

Each Kaingáng song has from twenty to thirty stanzas. There is very

[1] The song given here was one of four recorded from one informant only. Everything in this section is based on information obtained from Vomblé unless otherwise stated. Since I had no recording device it was impossible to make a musical analysis of Kaingáng songs.

2: Henry E.-5 (1932-1934) 1941
SM3 Caingang SM3
Awetikoma

533 little melodic variety, and quite a number of songs are sung on one note. They gain their variety from the difference in the syllables and from the rhythmic patterning.

Men and women know the songs equally well, but men make more of a show. They sing to impress their sweethearts or prospective sweethearts; they sing at festas; they sing while they work; they sing in the quiet hour before dawn when they are lying awake under their coverings; they sing in the evening as they lie beside the fire squinting along an arrow to see if it is straight. They never sing in unison unless a group of young men are learning from an older man at a festa. Generally when the Kaingáng learn a song they listen attentively while it is being sung and then go off and practice alone. I never suspected that the Kaingáng youngsters who heard my Apache Indian songs knew them until I asked them to sing for me. Then they sang them without a mistake. It was the same with North American myths that I told. They would ask me to repeat the same myth until at last they corrected *me* when I left something out. But before that they had never given a sign that they already knew them.

The name of some man who is supposed to have made it up in the very beginning is attached by tradition to each song. Anyone may learn from anyone at all. From Vombé I got the impression that there were a limited number of songs and that very few were composed anew, but I had no opportunity to confirm my impression.

I give below an analysis of the lyrics of the first ten stanzas of one song.

Padumbé's Song[8]

I

533	(1) *né yó vudu vudné ka la ye nya yugu lí yó mba tógu mé*[9]	a
537	(2) *né yó vdu vú né ka la ye nya yugu lí yó mba tógu mé*	
	(3) *né yó vdu vu ne ka la yem*	a—
	(4) *a só ðug mu lo ne a teng dje to vu ka kle to to me*	b
	(5) *né yó vdu vudne ka la yem*	a—
	(6) *a só ðug mo lo ne a teng dje to vu ka*	b—
	(7) *nggóyo cho me*	c
	(8) *neyó vdu vu ne ka la yem*	a—

Interpretation: "Probably: when the ancients came out [there was] the smoke of their fires." This interpretation is derived from the first five syllables of line 1, which are frequently repeated in somewhat modified form throughout the song. *Nényó vudu vulu*, in Kaingáng, means "smoke."

[8] I.e. song of the mythical Padumbé as sung by Vombé.

[9] The division is merely to assist in comparison of lines. For meaning of symbols see p. 204.

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SM3 Caingang SM3

Awelkoma

SONGS	201
II	
(1) *a yugu nẽ kẽgu yẽ to·uu oŋ*	a(x) 533 639
(2) *a yugu nẽ kẽgu yẽ*	a
(3) *na tobu nat kẽlẽ wunyẽkõ*	b
(4) *te to ẽki mẽ põ*	c
(5) *tu tŋ̃ yẽbu*	d
(6) *nyẽkĩ kẽŋ nẽ yu*	e
(7) *tẽ to ẽki mẽ põ*	c
(8) *pi tŋ̃ yĩm kaẽ tŋ̃ yẽ a tũ kẽ*	f
(9) *tu tŋ̃ yẽ*	d
III	
(1) *a oŋ tũ ve*	a(x)
(2) *a ve tu ve*	a(y)
(3) *a kẽ uya*	b
(4) *a oŋ kẽ a yõ ve na oŋ tŋ kẽ yõ yẽ a kĩm*	c
(5) *a kẽ uyang ve*	d
(6) *a kẽ uyang ve*	d
(7) *a oŋ kẽ a yo ve na oŋ tŋ kẽ yõ yẽ kĩm*	c
(8) *a kẽ uyang ve*	d
(9) *a kẽ uyang ve*	d
(10) *a kẽ uyam*	b
IV	
(1) *a tŋ̃ lugu ve yẽ mu uya*	a(u)
(2) *a tŋ̃ lugu ve yẽ muŋ*	a(v)
(3) *ye tŋ̃ lugu ve yẽ muŋ kẽ*	a(w)(x)
(4) *yẽgu nẽõ ye tŋ̃ a ve na oŋ tŋ nẽ tŋ̃kẽ tŋ*	b(y)
(5) *lugu oŋ kõ yõ kĩmu kẽ*	a—(z)
(6) *yẽgu nẽõ*	b
(7) *yi nẽ ang dĩjẽ kaichẽ ku pam kĩmu õgu ve lõ kẽ*	c
(8) *yẽgu nẽõ*	b
(9) *yi nẽ ang dĩjẽ kaichẽ kupam kĩmu*	c
(10) *yẽgu nẽõ*	b
(11) *yi nẽ ang dĩjẽ kaichẽ ku pam kĩmu*	c

Interpretation: "Probably they made their bird arrows [*nẽõ*, lines 4, 6, 8, and 10] of pine knots [*kaichẽ*, lines 7, 9, and 11], and they are telling about it."

V

533 (1) *vẽle vẽ* a
533 (2) *ambĩgu nẽ tẽ wa* b
(3) *vẽlẽ vedu vẽlẽ* a
(4) *naichã nyẽkĩ*[a] *kĩą nẽ ya ti yõ kĩle kọ tų to* c
(5) *ambĩgu nẽ tẽ wa* b
(6) *vẽlẽ vedu vẽlẽ* a
(7) *naichã mẽkĩlẽ*[a] *kĩą nẽ ya ti yõ kĩle kọ tų to* c
(8) *ambĩgu nẽ tẽ wa* b
(9) *vẽlẽ vedu* a

Interpretation: "Probably something was shot [*yõkĩlẽ*, somebody's hunting prize, lines 4 and 7] and they did not eat, [*kọ tų*, lines 4 and 7]. They left it. Probably Nyeki [line 4] is joking with him and telling him about his camp [*nẽyẽ*, lines 4 and 7]."

VI

(1) *ẽng wai nyẽ tĩ la ka nų kẽ* a
(2) *nyẽkĩ*[b] *kĩą nẽ ya ti yõ kĩle kẽ lãgu* b
(3) *wai ve lo tẽ nẽ* c
(4) *ẽng wai nyẽ tũbu* a—
(5) *ẽng wai nyẽ tũbu la ka nų kẽ* a
(6) *kẽnggũ*[b] *kĩą nẽ ya ti yõ kĩle kẽlãgu* b_2
(7) *wai ve lok tẽ nẽ* c
(8) *ẽng wai nyẽ tũbu la ka nų kẽ* a
(9) *kĩyũlẽ*[b] *kĩą nẽ ya ti yõ kĩle kẽ lãgu* b_2
(10) *wai ve lok tẽ nẽ* c
(11) *ẽng wai nyẽ tũbu* a—
(12) *ẽng nų kų yẽ* d
(13) *ẽng wai nyẽ tũbu* a—

Interpretation: "Probably when they joke with him they say, 'The animal you shot [*a*, your; *yokĩle*, hunting prize, lines 2, 6 and 9] is no good [*kẽlagu*, lines 2, 6 and 9]. When I eat it I get diarrhea and my insides become dry.'" References to diarrhea (*chukchãyu*) and dry internal organs (*adju kẽnggẽ*) do not appear in this song.

VII

(1) *lagu mõ kĩ yõ kẽ yõ kĩ* a
(2) *lagu mõ kĩ yõ kẽ yõ kĩ* a

[a] Male personal names.
[b] Male personal names.

scores		205
(3) *ẽngu mõ ẽ̃ yõ ẽ̃ yõ ẽ̃*	a	533
(4) *ẽngu mõ ẽ̃ĩm*	a—	539
(5) *a tẽ nẽ ku vẽ me ku ve ve kẽ vẽ me*	b	
(6) *ẽngu mõ ẽ̃ĩm*	a—	
(7) *a tẽ a tẽ nẽ kẽ nyeng mẽ̃ve ve kẽ vẽ me*	b,	
(8) *ẽngu mõ ẽ̃ yõ ẽ̃ yõ ẽ̃*	a	
(9) *ẽngu mõ ẽ̃ĩ yõ ẽ̃ yõ ẽ̃*	a	
(10) *ẽngu mõ ẽ̃ ẽo ẽ̃ĩm*	a—	

Interpretation: "Probably: they came along and camped." The only reference to camping I can discern is the syllable *nẽ*, which really means, "One person camps" [lines 5 and 7].

VIII

(1) *yõ nyu a tẽ tẽ ye tẽ a ẽo ẽ̃ yõ nẽ*	a
(2) *me ve yõ nẽ*	b
(3) *a yeng ndẽ̃ yẽng nẽ*	c
(4) *me ve yõ ne*	b
(5) *ẽ̃ ẽu mẽ̃ kẽ ẽ̃ ẽu mẽ̃ kẽ ẽ̃ ẽo mẽ̃ ẽ̃m*	d
(6) *yõ nyu a tẽ tẽ ye tẽ a ẽ̃ ẽo yõ ne*	a
(7) *me ve yõ ne*	b

IX

(1) *ang djo ĩ' lẽ ẽ̃ingg'ẽng kẽ pe me' ndjẽ na'õ*	a
(2) *ang djõ me nẽ tẽ nõ a yoo me ndjẽ tndo õ*	b,
(3) *ang djo lẽ lẽ ẽ̃ingg'ẽng kẽ pe me ndjẽ na'õ*	a
(4) *ang djõ me nẽ tẽ nõ a yo me ndjẽ tndo ve ẽ̃ me*	b
(5) *me ndjẽ tndo ve ẽ̃ me*	b—

Interpretation: "I don't know. Probably they were watching for him [*ẽ*, him; *yõ*, for; *lẽlẽ*, look or watch]; watching for him to come along. Probably they mean *ẽ̃ingg'ẽng mẽ̃'ẽng meindjẽ me* [the big man laughs]. Prob-

man large laugh

ably he joked." (See line 1, *ẽ̃ingg'ẽng* etc.)

X

(1) *ndo ẽo ẽ̃*	a
(2) *ang ndo ẽ̃ ẽ̃ mẽ̃*	b
(3) *ẽng nyu nẽ*	c
(4) *ang ndo ẽo ẽ̃m*	b
(5) *yõ nõ*	c

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(6) *nĕ yĕ mbĕ na e ye le tcĕm*	d
(7) *yĕ ně nfŋg mĕ ve yĕ ně na yĕ ně tcĕm*	e
(8) *ndo kŏ kĕ*	a
(9) *ndo kŏ kĕi*	a
(10) *aŋg ndo kŏ kĕ mbĕ*	b
(11) *dŋg nyu mĕ*	c
(12) *nar kĕ lik[a] wanyĕkĕ[a] te to*	f
(13) *yĕ ně nfŋg mĕ ve yo ně vem*	e—

Interpretation: "Probably he became ill from something and they carried him." The whole interpretation is derived from the syllable *te* which appears for the first time in line 12. *te* is the participial form of the verb meaning "to carry on the back."

Little can be done with song analysis without phonographic recording; nevertheless I have analyzed the lyrics of the ten stanzas given, with the object of discovering whether the syllables follow a specific form. Each song has at least two definite syllabic patterns which are repeated over and over again, but the arrangement of the patterns does not follow any order except a general kind of alternation with other patterns. In the analysis below, each syllabic pattern has been marked with one of the first seven letters of the alphabet. When the pattern is repeated with something left out a minus sign is placed after the letter: b—, when the pattern is repeated with some modification it is marked with an inferior number: a_1. Occasional syllables which occur at the beginning or end of well-defined patterns but which are not repeated when the pattern is repeated have been indicated by one of the last six letters of the alphabet placed in parentheses: a(v).

The following schema shows the arrangement of syllabic patterns in the ten stanzas:

(1) aaa—ba—b—ca—
(2) a(x)abcdecfd
(3) a(y)bcddcddb
(4) a(u)a(v)a(w)(x)b(y)a—(z)bcbcbcbc
(5) abacbacba
(6) abca—ab,cab,ca—a—
(7) aaaa—ba—b,aaa—
(8) abcbdab
(9) abcbb—
(10) abcbcdefeabcfe

[a] Male personal names.